



"A Golden Lie."—A Lubin which is interesting and, in places, thrilling, like many of the Lubin pictures. Rags is an orphan suffering abuse from the family with whom he lives, and this abuse is made very graphic by showing him eating without sitting at the table with the others and sleeping in a bed on the floor without covers. He saves the life of a wealthy man's daughter and is adopted by the gentleman and brought up as his son. He is shown later in life as his foster father's confidential clerk. The father has an own son who is a ne'er-do-well, gambling and otherwise wasting his life. He secures money from his father and gambles it away. He enters the office before his father comes in and, to save a disagreeable scene, the adopted son gives him money from his own pocket and hurries him out. While passing the office at night, Rags, the adopted son, sees a shadow on the curtain and enters to discover the son attempting to open the safe to rob his father. The robber is masked and Rags does not know who it is. Accordingly he telephones for the police and then proceeds to unmask the villain, discovering to his horror who it is. He has telephoned to the house and realizing the situation he forces the son to appear as though he had found Rags in the act of robbing the safe. The father enters and the situation is explained, him the safe. He goes home heartbroken to tell his family the story. The daughter, who is in love with Rags, very forcibly declares that she doesn't believe it. She goes immediately to see Rags, but he confirms the statement and she, too, returns heartbroken. The real culprit can stand it no longer and confesses his fault. Then there is a conclusion that makes the blood tingle and the audience breaks into hearty applause. This is a simple story. Perhaps it may be said that it does not possess many dramatic elements, yet it is acted in such a convincing manner that the audience lives the story with the characters and cannot help but applaud when Rags is rewarded for his attempt to shield his benefactor from disgrace.

Jack, prisoner in the shadow little drama springs to victim of him just and see the In the by the tear determined drops on his outward an her feet. guests return pair kneels of the Rebel spy and his little sweetheart smilingly walk through the room and disappear in the clock.

"A Golden Lie" (Lubin, May 10).—Decidedly interesting is this Lubin picture, even if it does introduce an act of self-sacrifice that is not irrevocable outside of a melodrama or a novel. The acting, too, is quite convincing, and would be wholly so if the lead actress had been more capable. An orphan boy is living with a poor family, where he is treated with horrible brutality, but he saves the life of a rich man's child, and the man adopts him. Ten years later he is the rich man's confidential clerk and in love with his benefactor's daughter. The rich man's clerk discovers him in the act, but out of gratitude to his employer the clerk takes the crime on himself, and permits the son to pose as the one that had discovered the attempted burglary. The son, however, is not bad at heart, and refuses to go on with the deception, so that the clerk's honor is cleared and he gets the girl.



**LUBIN MANUFACTURING COMPANY**

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St.,

Philadelphia, Pa.

MAY 10TH, 1909.

## A GOLDEN LIE

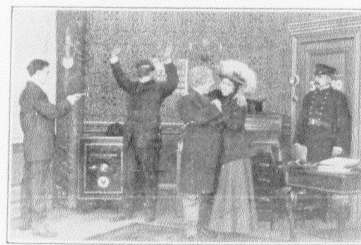


Length, 950 feet.

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"RAGS" THE LITTLE ORPHAN. Rags scarcely clad sells papers at the street corner. Business was very poor to-day and so he returns hesitatingly to the house where shelter is given him for the money which he earns through selling papers. More than once he had been maltreated for not selling all the papers and he does not fare any better this day. A few morsels of food are thrown at him after which he seeks his resting place for the night, a sack of straw.

RAGS IS TAKEN CARE OF. Rags is at his street corner selling papers. Suddenly he sees a finely dressed girl crossing the street just as a bicyclist approaches at a fast speed. Quick as lightning Rags throws down the little girl out of the way of the bicyclist while he himself is run down and rendered unconscious. An ambulance is called for and Rags is brought to the hospital while the bicyclist is arrested. The little girl follows Rags to the hospital and thanks him for saving her life. The father investigating the life of the youth decides to take care of him. He pays the couple who had granted shelter to Rags for their trouble and now a new life begins for Rags.



TEN YEARS LATER. RAGS BENEFACTOR. HIS SON A BLACK SHEEP. Else, the little girl has grown up to a young lady. Her brother, Tom, is a good for nothing. He had gambled and lost and needs money. He asks mother but having spent all her savings she is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter he hands his son

some money, "for the last time," as he says. Tom immediately leaves for the club room where soon the money is lost at the card table.

**RAGS IS CONFIDENTIAL CLERK TO HIS BENEFACTOR.** Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters, apparently under the influence of liquor. He wants to ask his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some money of his own and pushes him out of the door.

**AN UNEXPECTED MEETING.** It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and phones to the police to send an officer. He then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.

**RAGS LIES TO SAVE THE GOOD NAME OF HIS BENEFACTOR.** The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells Tom to exchange places with him. He then forces him by phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears off his mask. Seeing Rags he drops in his chair heart broken. Rags begs forgiveness but the old man thinking of all he did for the boy cannot forgive him. Just then the police officer enters but is told to go and that all was a mistake. The officer understands and exits.



"I DON'T BELIEVE IT." Tom and his father return home. Mr. Walker relates his experience but Elsie refuses to believe it. "Ask Tom," says the father. But Tom remains silent. Elsie takes her hat and coat to go to Rags and find out for herself. We next see her in Rags' room where she vainly begs him to deny the accusation of her father. Brokenhearted she leaves.

**A CONFESSION, A RESOLUTION AND ALL IS FORGIVEN.** Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heartrending sorrow. Tom cannot stand this any longer. He confesses all and begs his father's forgiveness. Mr. Walker goes home into the arms of Elsie. Everything is forgiven and judging by the earnestness of Tom's sorrow, it may be expected that he will begin a better and more useful life.



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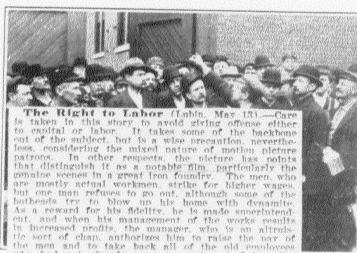
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St.,

Philadelphia, Pa.

MAY 13TH, 1909.

## THE RIGHT TO LABOR



Length,  
820 feet.

**The Right to Labor** (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise concession, nevertheless, considering the mixed nature of motion picture patrons. In other respects, the picture has points that distinguish it as a notable film, particularly the genuine scenes in a great iron foundry. The men who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the workmen try to blow up his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who to an altruist, the sort of chap, authorizes him to raise the pay of the men and to take back all of the old employees who had not already gone to work. A Lubin film without a vision of some sort in it is a rarity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this glorified business might better have been dispensed with.

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1909.

John is a hard  
**THE FACTS**  
the factory where  
making plant with

**AGITATOR.** It is lunch time. The workmen sit or stand around, many listening to the speech of an agitator who tries to persuade the workmen to ask for higher wages. Returned to their work the unruly spirit of some of the workmen begins to work and soon a resolution is passed demanding higher wages. John is approached to sign the resolution but he refuses to do so.

**A DEMAND FOR HIGHER WAGES.** A delegation of workmen waits on the general manager of the factory where John is a hard

to a crowd of agitators or shall choose the conservative course and stand by his firm. There are some features of this film which are especially good. The scenes of the interior of a big iron manufacturing establishment in operation are well worth seeing. While the photography is not the best, it is still good enough to make the machinery and men easily discernible. The acting is good and the closing scene, where Capital and Labor clasp hands and the angel of prosperity waves the olive branch above them, is well worth preservation as an inspiration to conservative action when any dispute of this character arises.



**DECLARING A STRIKE.** The workmen decide to strike. They lay down their work one after another. They ask John to join them but he absolutely refuses to do so. "I have a wife and children to care for and I shall stick to my work," he says. When the general manager comes to the factory he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except him and a few others.

"THIS IS A FREE COUNTRY. YOU HAVE THE RIGHT TO STRIKE. I

fe and family.  
good bye and leaves the  
are introduced of a steel

to be able  
to save we  
Manager.